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The book is written with deep and accurate knowledge of the *Iliad*, and shows sympathetic appreciation of its poetic beauties. The very nature of the work makes a detailed review impossible, since it has no single theme, but presents a train of comments grouped about the individual characters drawn by Homer. These comments are all excellent, some are brilliant.

No other writer of my acquaintance has given such an adequate description of humanity as shown in the *Iliad*, or has so fully appreciated the poet's great ability in the individualization of character. The author has added to the pleasure of the book by the modesty with which it is written.

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A Student's Edition of the Odes of Horace, Books I to III. The Monumentum Aere Perennius. By E. R. GARNSEY. London: Swan Sonnenschein & Co., 1910. Pp. 321.

The purpose of this edition, which is to be followed by a volume on the "so-called Fourth Book of *Odes*," is to "deliver Horatian exegesis from the rut in which it has lain impeded for so long." In Mr. Garnsey's opinion "the body of Horatian comment is incohesive and the first touch of analysis is fatal to it." Other statements that will serve to give some idea of his contempt for the rank and file of Horatian editors are (p. 3): "That Q. Horatius Flaccus had a soul at all, above that of the merry king in the nursery rhyme who called for his glass and his fiddlers, is, I find, not yet a fact of universal admission"; and the following: "Yes, that is true, many critical mountains have been in labor over Horace, and they have brought forth something, which, if it be disrespectful to call it ridiculous, may be fairly described as puzzling. With regard to the *Odes* this is not surprising, if they have tried to explain him without reference to his real subject." This "real subject," Garnsey thinks, is the career of Murena. The three books form a unit, and are founded on a tragedy involving many motives. The first book serves as a prologue, touching on events that precede the dénouement. Among the odes containing political allusions are others referring to the character or career of Murena, who is the villain of the play. In the second book we find more direct references to the protagonists (cf. ii. 2; ii. 10; ii. 17). At the beginning of the third book the poet seizes the opportunity to give expression to the aspirations of Roman patriots, but his verses are throughout affected by the special circumstances of Murena's plot. Then the story is resumed and the tragedy is unfolded.

This interpretation of the *Odes* seems to have been inspired by Verrall's essay on Murena in his *Studies in Horace*. Verrall, placing the publication of the collection in the winter of 20-19 B.C., sees in these three books "'An Ode of Fortune,' a descant in various moods upon the perishing pleasures, the certain, and often sudden, death of man—touched with something of

tragedy by the awful story, so near to Horace and to his readers, of which the outline is so powerfully dashed in. What the fall of Antonius is to the hymn to the Queen of Antium, that the fall of Murena is to the entire work." But Garnsey goes much farther than Verrall. He is obsessed by the idea that allusions to Murena lurk everywhere in the *Odes*. Through Murena he believes that he can solve all the old puzzles of the *Odes* and give a new and profound significance to innumerable passages where current interpretation only touches the surface. As regards the question of date, he not only assumes that the publication could not have taken place before 22 B.C. (the date of Murena's conspiracy), but thinks it possible that not a single one of the odes was composed before that year.

It would be tedious to enumerate the passages where Garnsey discovers references to Murena. The mildest moral commonplaces, philosophic reflexions of the most general type, descriptions of wealth and luxury, and pictures of dinner parties or drinking-bouts are one and all dragged into connection with the conspiracy of 22 B.C. For example, the career of Murena and its effect on the fortunes of Maecenas are said to be the real theme of vss. 9-29 of the first ode of the first book. In *Od. i. 2. 13 ff.* (*Vidimus flavum Tiberim retortis*, etc.) the reference is not merely to the assassination of Julius Caesar but also to the situation in 22 B.C. The note on *monstra natantia* (i. 3. 18) is typical of our editor's attitude, for he tells us here that we must not assume that Horace's words are without point because we fail to see one: the subject of sea monsters is not unassociated with the story of Murena. These examples are taken from the first three odes of the first book. So far as my examination has gone, the ode in which there is not some equally pertinent reference to Murena is an exception.

As an example of the driving power of an *idée fixe* the book is remarkable, but as a contribution to the literature of Horace it cannot be taken seriously.

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Studies in Fronto and His Age. By M. DOROTHY BROCK. "Girton College Studies," No. V. London: Cambridge University Press, 1911.

Few readers of these "Studies"—and they merit attention from the many—will approach the subject with any considerable interest in Fronto. Scholars have been largely guided in the case of this author by the pronouncements of his first editors, at whose hands he had short shrift and little justice. The present work is not an attempt at wholesale rehabilitation. The author has admitted perforce the failure of Fronto as a historian, has sensibly allowed his oratorical claims to remain in abeyance, and has grounded her defense upon the contributions of Fronto to literary criticism, and his achievements, as, not the founder, but the earnest and influential advocate of